

Slåtter (Norwegian Peasant Dances), Op. 72

Slåtter (Norwegische Bauerntänze)

PREFACE.

These Norwegian "Slåtter" ("Slåt" is the usual Norwegian name for the peasant's dance), now for the first time brought before the public in their original form for the violin (or for the so-called Hardanger-fiddle) and re-arranged for the piano, were written down after an old gleeman in Telemarken. Those who can appreciate such music, will be delighted at the originality, the blending of fine, soft gracefulness with sturdy almost uncouth power and untamed wildness as regards melody and more particularly rhythm, contained in them. This music,—which is handed down to us from an age when the culture of the Norwegian peasant was isolated in its solitary mountain-valleys from the outer world, to which fact it owes its whole originality,—bears the stamp of an imagination as daring in its flight as it is peculiar.

My object in arranging the music for the piano was to raise these works of the people to an artistic level, by giving them what I might call a style of musical concord, or bringing them under a system of harmony. Naturally, many of the little embellishments, characteristic of the peasant's fiddle and of their peculiar manner of bowing, cannot be reproduced on the piano, and had accordingly to be left out. On the other hand, by virtue of its manifold dynamic and rhythmic qualities, the piano affords the great advantage of enabling us to avoid a monotonous uniformity, by varying the harmony of repeated passages or parts. I have endeavoured to make myself clear in the lines set forth, in fact, to obtain a definite form. The few passages in which I considered myself authorized as an artist, to add to, or work out the given motives, will easily be found, on comparing my arrangement with the original, written down by Johan Halvorsen, in a manner reliable even for research-work, and published by the same firm.

The "Slåtter" sound a minor third higher, when played on the peasant's fiddle; nevertheless, I have retained the key in which the original is written down, in order to obtain a fuller effect on the piano.

Fovord.

Disse norske „Slåtter“ (Slåt er det norske Udtryk for Bondedans) som for første Gang i Originaloptegnelse for Hardangerfiolinen og i fri Bearbeidelse for Pianoforte overgives til Offentligheden, er nedskrevet efter en gammel Spillemand i Telemarken. Hvem der har Sans for disse Klange vil henføres af deres store Originalitet, deres Blanding af fin og skjær Ynde med djærv Kraft og utæmmet Vildhed i melodisk, som især i rytmisk Henseende. De bærer Præget af en ligeså dristig, somizar Fantasi, disse Levninger fra en Tid, da den norske Bondekultur var afstængt fra Udenverdenen i de afsidesliggende Fjelddale og netop deraf har bevaret hele sin Oprindelighed.

Min Opgave ved Oversæringen til Pianoet var et Forsøg på, gjennem, lud mig kalde det stiliseret Harmonik a hæve disse Folketoner op til et kunstnerisk Niveau Det ligger i Sagens Natur, at Klaveret måtte give Afkald på mange af de små Forsiringer, der bunder i Hardangerfelsons Karakter og Bueföringens Ejendommelighed. Til Gjenjæld har Klaveret den store Fordel, gjennem dynamisk og rytmisk Mangfoldighed, samt gjennem ny Harmonisering af Gjentagelserne at kunne undgå en altfor fremtrædende Ensformighed. Jeg har bestræbt mig for at optrække klare, overskuelige Linjer, overhovedet at skabe en fast Form. De få Steder, hvor jeg holdt det for kunstnerisk berettiget at bygge videre på de foreliggende Motiver, vil man let udfinde ved at sammenligne min Bearbeidelse med den samtidig på samme Forlag udkomne Originaloptegnelse af Johan Halvorsen, der er at betragte som Kildeskrift.

Tiltrods for at Slåtterne på Hardangerfelen klinger en lidet Terts höjere, har jeg dog, forat opnå en fyligere Klavervirkning, valgt at beholde den Toneart, hvori Originalen er optegnet.

Edvard Grieg.

I. Gibøen's Wedding March
Gibøens bruremarsj—Gibøens Brautmarsch

Marcia. M.M. $\frac{d}{=}$ 92.

Music score for I. Gibøen's Wedding March, featuring eight staves of musical notation for piano. The score includes dynamic markings such as *ppp*, *p*, *mf*, *cresc.*, *f*, *ff*, *più f*, and *p*. Performance instructions like *Ped.* and asterisks (*) are also present.

Musical score for piano, page 10, measures 11-15. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.



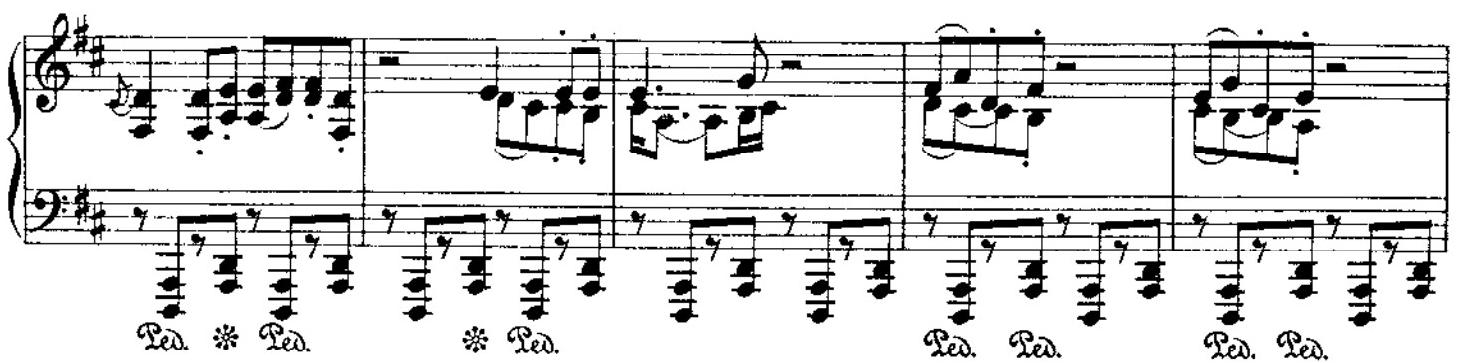
Musical score page 1. Treble and bass staves. Measure 1: Pedal (Ped.) throughout. Measure 2: Pedal (Ped.) throughout. Measure 3: cresc. poco a poco. Measure 4: cresc. ffz. Measure 5: Pedal (Ped.) throughout.



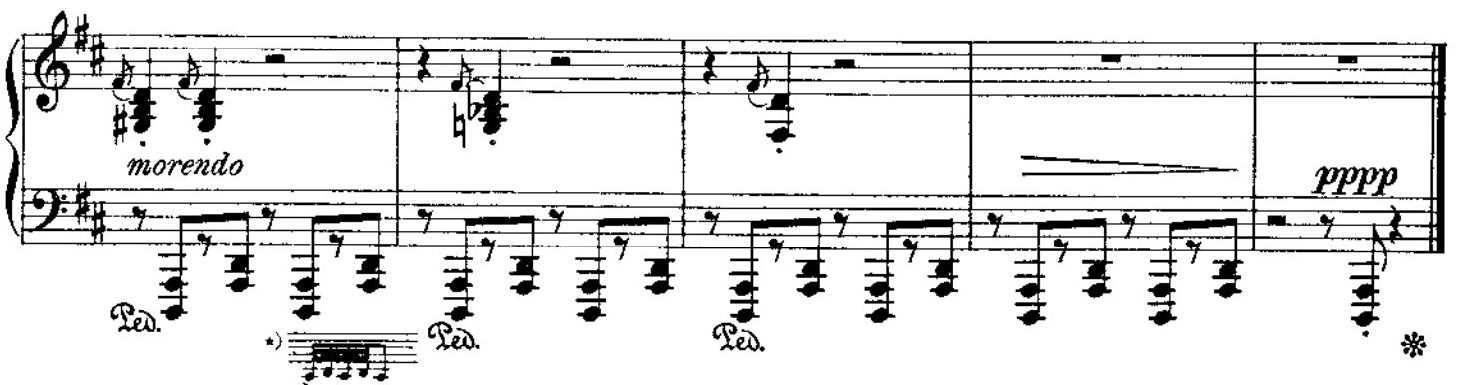
Measure 6: p cresc. Measure 7: ffz. Measure 8: p. Measure 9: (Trillo) Pedal (Ped.). Measure 10: Pedal (Ped.). Measure 11: Pedal (Ped.).



Measure 12: pp. Measure 13: una corda Pedal (Ped.). Measure 14: ppp. Measure 15: *.



Measure 16: Pedal (Ped.). Measure 17: *. Measure 18: Pedal (Ped.). Measure 19: *. Measure 20: Pedal (Ped.). Measure 21: Pedal (Ped.). Measure 22: Pedal (Ped.).



Measure 23: morendo. Measure 24: Pedal (Ped.). Measure 25: Pedal (Ped.). Measure 26: Pedal (Ped.). Measure 27: pppp. Measure 28: *.

II. Jon Væstafæ's Springar
Jon Væstafæs springdans—Jon Vestafes Springdans

Allegro moderato. M.M. ♩ = 132.

The sheet music consists of five staves of musical notation for piano. The music is in 2/4 time, key signature of one sharp, and tempo Allegro moderato (♩ = 132). The piano part includes dynamic markings like *p* (piano), *sf* (sforzando), and sforzando dots above the notes. Pedal instructions (Ped. *) are placed below the bass staff at various points. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests. The overall style is rhythmic and energetic, typical of a folk-style spring dance.

sempre p

Ped. *

Ped. *

più p

pp

8bassa

Ped. *

Ped. *

Ped. *

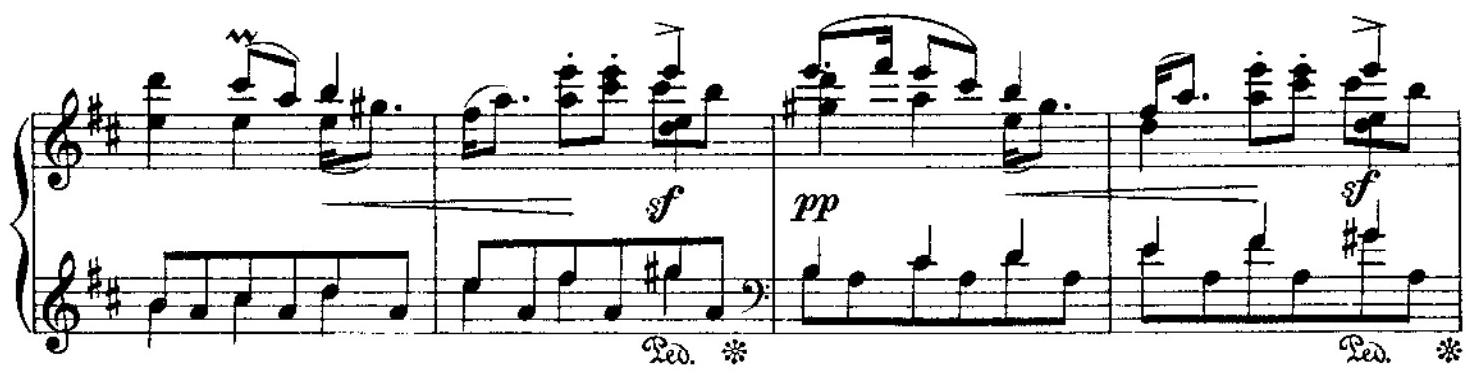
simile

Ped. *

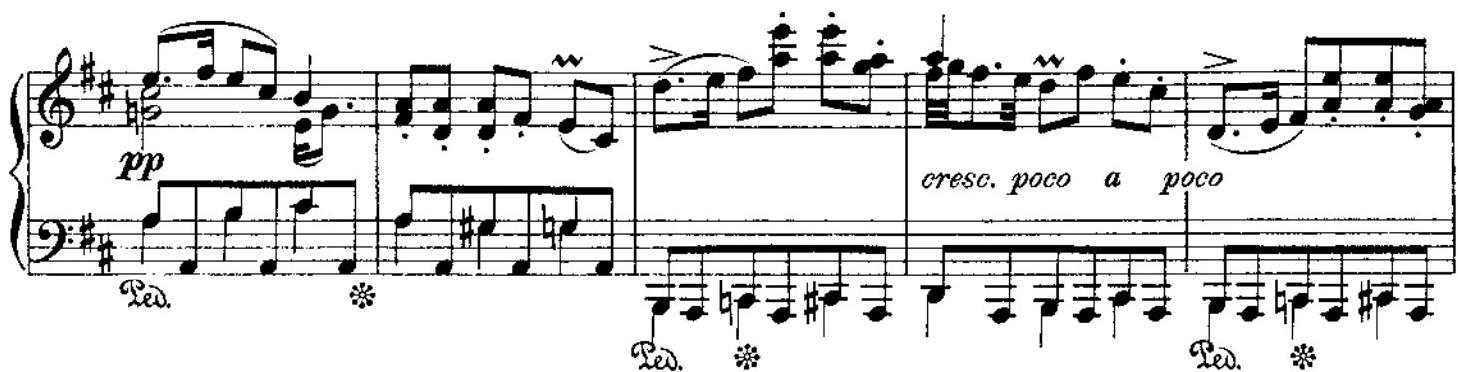
Ped. > *

Ped. > *

Ped. > *



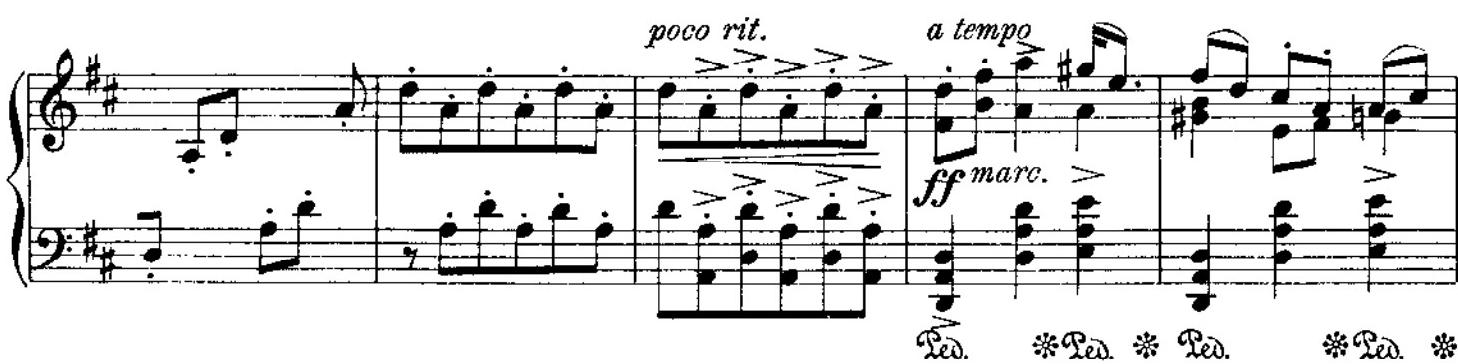
Musical score page 1. The top staff shows two measures of piano music. The first measure ends with a dynamic *sforzando* (*s*). The second measure begins with a dynamic *pianissimo* (*pp*). The bassoon part consists of two measures of eighth-note patterns, each ending with a dynamic *Ped.* followed by an asterisk (*).



Musical score page 2. The top staff shows two measures of piano music, starting with a dynamic *pianissimo* (*pp*). The bassoon part consists of two measures of eighth-note patterns, each ending with a dynamic *Ped.* followed by an asterisk (*). The vocal part enters with the instruction *cresc. poco a poco*.



Musical score page 3. The top staff shows two measures of piano music. The bassoon part consists of two measures of eighth-note patterns, each ending with a dynamic *Ped.* followed by an asterisk (*). The vocal part enters with the instruction *più cresc.*



Musical score page 4. The top staff shows two measures of piano music. The bassoon part consists of two measures of eighth-note patterns, each ending with a dynamic *Ped.* followed by an asterisk (*). The vocal part enters with the instruction *poco rit.* The piano part then begins a rhythmic pattern of eighth-note pairs, starting with *a tempo*, followed by *ff marc.* The bassoon part continues with *Ped.* followed by an asterisk (*).



Musical score page 5. The top staff shows two measures of piano music. The bassoon part consists of two measures of eighth-note patterns, each ending with a dynamic *Ped.* followed by an asterisk (*). The vocal part enters with the instruction **Ped.* The piano part then begins a rhythmic pattern of eighth-note pairs, starting with *Ped.* followed by an asterisk (*). The bassoon part continues with *Ped.* followed by an asterisk (*). The vocal part enters with the instruction *simile*.

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 15. The notation includes various note heads, stems, and bar lines. Pedal instructions like "Ped." and "Ped. simile" are placed below the bass staff. Dynamic markings such as "ffz", "fff sempre ffz", and "molto fffz" are also present. The final measure is labeled "stretto al Fine".

III. Wedding March from Telemark

Bruremarsj fra Telemark—Brautmarsch aus Telemark

Alla Marcia. ♩ = 92.

p

Ped. *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

dolce

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *simile* *cresc.*

1. 2.

dim.

Ped. * *Ped.*

dim.

Ped. *

pp

Ped. *

Ped. *

Ped. *

Ped. *

simile

mf

cresc. sempre

1. 2.

f

p

Ped. *

Ped.

Ped. * *Ped.*

*** *Ped.* * *Ped.* *

Ped. * *Ped.*

Ped. * *Ped.*

Ped. *

Ped. *

più p

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *pp*, *ff*, *mf*, *dim. poco a poco*, *p*, *più p*, *rall. poco a poco*, *pp*, *simile*, and *ppp*. Articulation marks like *Ped.*, ***, and *V* are also present. The music features various note values, rests, and rests with grace notes. Measure numbers 1 through 8 are indicated above the top staff.